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THE Edinburgh Professorship of Music, strictly considered, is a situation of far greater responsibility than is generally imagined. General Reid, who bequeathed it to posterity, was an eccentric gentleman, entertaining a strong notion that he was a composer; and, among other of his stipulations, will be found one requiring the professor who fills the chair to produce, annually, sundry compositions in double, triple, and quadruple counterpoint, such as was practised at the time when General Reid flourished (and composed)—so says the article in question. By compositions in double, triple, and quadruple counterpoint, we presume the General to mean compositions in two, three, and four parts—otherwise he means nothing at all, which is scarcely probable;—however, we stand open to the correction of Mr. George French Flowers, or any learned or unlearned contrapuntist who is cognizant of contrapuntal technicalities. We are but poor scribes, and we dip not into the mysteries of “note against note.”

Moreover, General Reid requires *fifty lectures* (!!) on the history, philosophy, physiology, æsthetics, *morale*, and practical department of music;—fifty lectures, and no wincing. These fifty lectures are, moreover, not *all* the duties of the professor. A “Reid Concert” is to be given on the 13th of February—the birthday of the General—at which a march and a minuet, in all kinds of counterpoint, written for the occasion, are to issue from the

brain of the chair-filler. Lessons are permitted to be given by him to those who would fain study music as an art, and not merely as a frivolous amusement, and such lessons may involve either the theoretical or the practical part of the science. Mere *fashionable* teaching is prohibited as inappropriate to the gravity which should stand the professor in place of a wig. Which is as much as to say that any kind of lessons may be given—since every one assumes that he learns music for the sake of becoming profound in the cunning thereof, even if he go no further than “Jullien’s quadrilles. Who is to “draw the line”—to make use of an expression highly significant, though of mysterious interpretation—who is to “draw the line?” Why, the professor himself to be sure, who will, like a man of the world, and a man of common sense, draw it so as to fit exactly his own purpose.

Enough, however, has been said to show that the entire fulfilling of General Reid’s wishes (to the strict letter of which the authorities have, we understand, come to the determination of adhering), requires qualities, both practical and theoretical, of a very distinguished order. This fairly considered, our opinion, that Mr. Sterndale Bennett is the properest—nay, the only proper—man, among the candidates up to this time announced, seems borne out irrefutably. To speak without prejudice—which of them, as a *practical* musician, is worthy to hold a candle to him? To speak without prejudice—which of them, as a *composer* (the highest musical rank in art) can be named in the same day with him, with any degree of propriety? We answer un-

hesitatingly, *not one of them*. Mr. Bennett is acknowledged, by all the greatest judges, one of the most consummate pianists in Europe. The list of his printed works (taking their quality into consideration) defies any competition among living authors, if we except Mendelssohn, Spohr, and Rossini. He has excelled in the loftiest species of musical composition, and (which few other composers can say) he has not published, during his whole career, *one solitary bar* of which he need feel ashamed. He has ever upheld art, and worshipped it as a true votary. He has never sacrificed to *MAMMON*, and we sincerely believe that there is not the inducement which could bribe him to degrade his calling by descending to flatter the vitiated taste of the multitude;—he never has done so, and he never will, we are satisfied; he would literally *starve* first. This is a noble example of self-sacrifice; with the immense resources and extraordinary *facility* of production which Mr. Bennett is well known to possess, he might, if he pleased to *bend*, amass a splendid fortune in a few years. He has had every opportunity—he has had offers out of number. Not a music publisher but would jump at paying him handsomely for the production of what is generally (and not inappropriately) termed *fashionable music*, but the will is not in him—he has an instinctive disinclination to vulgarize his art, and his soul is wedded to the *GOOD* and the *GREAT*. To whom then is such a situation as the very important one (when properly regarded) of Edinburgh Professor of Music, so well suited as to one whose ideas of art are stern, chaste,

and dignified—whose resolute adherence to the right path is as remarkable as his genius is original and striking, and who has every requisite at his fingers' ends for fulfilling to the letter the desires of the individual who established it?

We invite such of our readers as feel an interest in the subject to tender us freely their opinions. We shall not the less eagerly listen to them, though they may differ from our own. In the mean time, we earnestly exhort those functionaries who possess the power of adjudging unto whom the professorship shall be awarded, to consider gravely and dispassionately the many and undeniable claims of their distinguished young countryman, WILLIAM STERNDAL BENNETT.

Q.

CORRESPONDENCE.

REMARKS ON CHANTING.

To the Editor of "The Musical World."

DEAR SIR—The columns of your valuable paper have been from time to time partially occupied with "Remarks on Chanting," by Mr. Flowers, Mr. Westfield, and others, all of whom, I have no doubt, mean well, and desire to do what is best. I would have troubled you long ago with some observations on the same subject but my professional duties leave me little time for writing. "Better late than never," is an old proverb, and, I hope, though late, my "remarks" may prove useful, or, at any rate, help to draw attention to the subject. Mr. Flowers states, in page 366 of your paper:—"Many little manuals have been published which are so contrived as to assist in promoting a false taste in the wording of this species of music," and that "the error of these manuals is, they write strokes between syllables." Now, it so happens that I published a work on Chanting about four years ago, and must plead guilty to the "error" (query) of writing, occasionally, strokes for bars between syllables, but I hold that I am not incorrect in doing so. I have endeavoured, so far as possible, to give the words their proper accentuation, without reference at all, scarcely, to the music; for I consider Chanting merely in the light of reading in given tones, and have treated the subject throughout my book of 250 pages, according to this principle. I perfectly agree with Mr. Flowers that custom cannot sanction absurdity, but I would wish to show Mr. Westfield that when he states (in consequence of Dr. Wesley having published a work on Chanting,) there is now no room for excuse, if he had seen my work it would have proved that there was scarcely a necessity for Dr. Wesley's, for I will go so far as to say that, though there are very many manuals to be had on this subject, both cheap and dear, there is not one equal to mine, though I do confess, Mr. Editor, there are a great many faults in it, but these I trust soon to correct in a second edition; however, if Mr. Flowers or Mr. Westfield will spend a few shillings and order from Mr. Chappell's my "Service of the Church," they will find, I hope, that I have not asserted too much. I am sorry to appear egotistical, but this subject has been brought forward in your

pages in such a manner that had I remained longer silent I should not only be doing myself an injustice but Mr. Chappell also, who bought above 300 copies, and which, I believe, he has nearly sold. Glad, indeed, should I be to find our Choral Service properly and efficiently performed; but when we have to contend against the scruples of evangelical parsons and unmusical, or, what is worse, uneducated churchwardens, what can we do? It is not more than a year since, after much trouble, I managed to get my choir at St. Paul's, into my own method of Chanting the Psalms, &c., and to make the Responses in Cathedral style, and really our good incumbent, and all who had "music in their souls," were charmed with the alteration, for till then we had nothing but a droning clerk to cry "amen." However, though we managed the matter very nicely, it was not long suffered to remain so, for a "miserable sinner" (whom the Lord have mercy upon,) made a complaint to our worthy, though, I fear I must add, rather inconsistent, incumbent, that it disturbed his devotions, and, accordingly, a seal was set upon our Responses. Another (meaning "sinner") soon found out that our Chanting the Psalms made the service full three minutes and a-half longer, and, almost all our Chanting is at an end; indeed all that remains to us is "The Venite," the last Doxology after the Psalms (how consistent!) the "Te Deum," "Jubilate," "Magnificat," and "Nunc Dimittis." Oh, that some good angel would whisper into the ear of his Grace "the Primate of all England" the necessity of insisting upon our beautiful service being always uniform, and the order of service contained in "The Book of Common Prayer" being attended to, as far as possible, and not, as far as agreeable; and then, instead of the monotony of a droning clerk we should have the Responses sung by a choir, and, surely, this would render service not merely more interesting, but more affecting and more purely devotional. Where is there mention made of such a thing as clerk? But it is stated in the Prayer Book (though it may not be *unal*, or according to custom to chant "The Venite,") that "O come let us sing unto the Lord," should be "sung or said," and that the Belief, Litany, and Athanasian Creed, should be "sung or said," clearly giving the preference to "sung," and why? Is not a clear and distinct method of chanting more to the purpose, more energetic, and more expressive than the voices of a priest and clerk? Again, does not the very title page of our Prayer Book state that "the Psalms are pointed as they are to be sung or said" in churches?—and who is there (setting aside the propriety or impropriety,) that would not sooner hear the voices of a well-regulated choir, in "service high," chanting, in the words of the Psalmist, "the praises of our Maker, our Father, and our God," rather than the voice of the finest orator, and the voice of the best clerk to be found in Christendom?

I fear I have already exceeded the bounds which your pages permit for one subject at a time, but I trust you will give insertion to my "Remarks," and allow me, at some future opportunity, to trespass on your patience, and that of your numerous readers.

I am, Sir, yours, very sincerely,

JAMES STIMPSON.

Birmingham, Dec. 12th, 1843.

THE VOX HUMANA OF THE ORGAN OF WEINGARTEN.

(Concluded)

In 1740 the monks of the Abbey of Weingarten were enabled to realise the project which they had once formed of having in the chapel of their community an organ, which would bear comparison with the most perfect instruments in the numerous monasteries, not only of Suabia but of the whole of Germany. The amount of the subscriptions they had set on foot for this purpose was considerable, and enabled them to do great things without entrenching upon their revenues. A depu-

tation charged to negotiate this important affair was sent to Ravensbourg, a city situate one mile from the abbey, and in which lived a renowned organ builder, named Johann Müller, who put his science and skill at the disposal of the good fathers. He proposed first making an estimate of the price to be agreed upon. No expense was to be spared to render the instrument excellent in every point. They relied with confidence on his experience and probity.

Johann Müller was a man worthy the trust imposed in him by the monks of Weingarten. He commenced his work; interest was a secondary consideration with him; his desire was to do that which should put a seal on his reputation. The oldest and driest woods in his factory, pewter, lead, and copper of the best quality, were chosen by him with scrupulous care, for the completion of what he already considered his *chef d'œuvre*. His efforts were crowned with complete success; perfection was realised in all parts of the vast instrument; one stop alone remained to be completed, and about this he would not employ himself until he had disembarassed himself of all the other details, in order that he might give his exclusive attention to it,—this stop was the *Vox Humana*. The pipes of this stop are made of pewter; there is no fixed rule for its dimensions, every maker giving it such size and shape as he imagines the most favourable for imitating the human voice. Johann Müller had often succeeded in making this stop so as to surprise his fellow builders, and to oblige them to acknowledge his superiority he resolved to surpass himself on this occasion. Nevertheless difficulties, which he was unaccustomed to, opposed his first attempts; he employed successively various kinds of pewter, of which experience has shewn the different qualities.

1st. The pewter from Cornwall, the purest and finest of all. 2nd. The pewter of Malacca, the too great softness of which he corrected, and which he whitened by means of *aloi*, a kind of copper which is incorporated with pewter in the proportion of two pounds of copper to one hundred pounds of pewter. 3rd. The pewter of Siam. 4th. The English pewter, a very common kind, which he only had recourse to in despair. The more trials he made the farther he was from his end; at one time his stop was too low, at another too high; this had the shrill voice of an old woman, that seemed like a bell without any tone. When he thought to have combined the necessary elements in the right proportions he obtained sounds like a clarinet, a trumpet, or an oboe, but never like a human voice. The poor man was on the point of becoming seriously ill. He fell into a state of despondency; in vain his family and friends tried to distract him from it; he was convinced of his ill fate, and that the devil in person opposed himself to the achievement of his work. In the meanwhile the time approached when Müller, according to the engagement he had made, was to deliver his organ to the monks of Weingarten. Should he suppress the *Vox Humana* stop, which was considered as the test of the talent of an organ builder? Could he make up his mind thus to confess his want of skill? His artistical *amour propre* would not permit it. If he had been in a position to reflect he would have sought the bishop, exposed his situation to him, and his scruples, and would have secured himself from the influence of the devil by the means which religion affords, but he took a diametrically opposite course, and resolved to fight the devil with his own weapons, and prepared himself for an interview with him.

Decided on this step, Johann Müller arranged everything which might insure his success. According to the popular tradition, which indicates the manner of invoking infernal spirits, he went at midnight to the forest, carrying under his arm a black cock in a bag; his heart beat when he took the criminal out and placed it on the ground. The cock crowed three times, yet the devil did not appear. The organ builder was about to retire when he perceived at a little distance before him a flame which seemed to come out of the ground, and which grew larger, till a demon of frightful aspect

arose from it. Müller was nearly fainting from fear, lest Satan should ask what he wanted of him. Nevertheless he got better of his horror, and related in a few words his embarrassment. The devil promised to furnish him with the means of making the *Vox Humana* with such perfection as no organ builder ever hitherto attained. At this promise Müller was overjoyed; he forgot for an instant what a price he must undoubtedly pay for so great a favour, and only thought of the gratification of his vanity. It is through men's vanity that the devil gets the better of them. However Müller's first movement of joy was soon repressed, and he took another view of his position. It must be admitted, after all, provided he did not hazard the safety of his wife and children, there was no sacrifice he would have shrunk from. What was his surprise when his terrible companion told him he would oblige him gratis, without any condition! A bar of a kind of metal unknown to him was given him by his demon tempter, with injunctions to melt it and mix it with the pewter and copper of which the stop of the *Vox Humana* was to be composed.

The organ builder returned home full of joy, and the next day set to work conformably to the instructions he had received; he mixed the mysterious metal with what he was in the habit of using; the stop was completed, and the maker, who was a distinguished performer, sat down to the instrument without having patience to wait until it was tuned. Strange to say the sounds were, at the first touch, irreproachably correct; there was nothing to change—nothing to improve. Johann Müller found that the devil had not deceived him. He had at last constructed a *Vox Humana* stop of so delightful and expressive a quality that it was far above anything he had ever heard. It was no longer the sound of an instrument,—it was like a sweet voice, whose penetrating accent had an irresistible power of expression. The happy artist would have liked to hear it for ever. One thing alone grieved him; this was being obliged to separate himself from it and give up to the monks of Weingarten a work of such perfection. How was it that the devil had asked nothing in exchange for such a service? This was beyond his comprehension. He was forced to resign himself to the sacrifice, but retarded it as much as he could. When he had placed the organ in the chapel he invited the community to judge for themselves whether he had fulfilled their wishes. They heard successively the different stops in their various combinations, and were unanimous in praising their sweetness and power and the perfect harmony of the instrument. When he found his auditors in so good a humour he drew out the *Vox Humana* stop, on which he performed so much to the delight of the monks, that they declared they had never heard such music. Its dulcet tones invoked in them new sensations; they were as much in ecstasy with the wonderful creation as was Müller himself, who did not cease playing until the dinner bell summoned them to the refectory. They found that several hours had elapsed without their being aware of it.

The monks of Weingarten thought of nothing but their organ and its *vox humana*; they suspended their labours to hear it, and even their religious duties were neglected; henceforth the busiest amongst the brothers was the organist. The *vox humana* (of which they attributed the entire credit to the genius of Müller) not only gained its seducing power from its tone, which was like a sweet female voice, but also from its appearing at certain moments that to each note there was an intelligible word: it was especially during the service that this phenomenon was observed, the voice always saying something in opposition to the sacred text. When the monks sang a certain verse of the psalms, "the *vox humana*" in the gentlest accents seemed to say, "Why abandon yourselves to sadness? Does not nature offer numberless pleasures to those who know how to enjoy them? Why complain whilst there exist here below so many subjects for joy?" If the

monks continued, the voice in its turn said, "This ardour which you feel is the consequence of the life you lead: man is not made to be isolated, he is destined to live amongst his fellows. Can God have intended to interdict you from the enjoyments he puts within the reach of all his creatures? Is not this contempt which you shew for the most perfect of his works an act of irreverence? Can the Lord have thought to make two parts in the creation, one of misery and affliction for the just, the other of joy and voluptuousness for the wicked? Renounce this austere life which nothing justifies, take part in the good things of this earth, for which the Creator has destined you, and from which you have disinherited yourself."

At first the monks, whilst they listened with emotion to these sounds on account of their suavity, condemned the impious words and determined not to follow such perfidious counsel; but by degrees the indignation against theories so contrary to the precepts they had received from their superiors was lessened, and they regarded with sighs the high walls of the abbey, whilst they thought that beyond them there were beings like themselves who enjoyed, without remorse or the fear of incurring eternal damnation, pleasures which their severe habit of life forbade them; their ordinary simple diet no longer satisfied them, often at the hour of matins all the community were still plunged in sleep. The superior of the monastery, a man whose profound piety and exemplary life had gained him his ecclesiastical dignities, struggled longer than any of the others against the strange influence by the effect of which he saw the virtue of his brothers failing, but at last he also was seduced by it; he became ill and died: his loss was much felt. The monks, plunged in grief, met in the chapel of the convent to render pious homage to his memory; but whilst they recited the sorrowful hymn for the dead, the voice told them not to afflict themselves about anything in this world, that the time given up to sadness was time lost, that the abbot whose loss they were deploring, after all was not exempt from faults; that he had governed them very severely, and that they might easily get another equal to him. The monks, who had entered the church sad at heart, came out completely consoled, and a smile on their lips.

A new abbot was sent to Weingarten to take the place of the defunct; he thought he must be dreaming when he saw the state of debauchery at which the monks had arrived; it was impossible things could have arrived at such a pitch since the death of his predecessor, for the evil seemed already to have taken deep root; and yet the austere principles of the late abbot were well known; there was a mystery about it which he determined to penetrate. His first care was to re-establish the rules which had fallen into disuse, in which he met with some opposition from the monks, who found their newly acquired liberty most agreeable; they did not fail to speak to him of their excellent organ and the *Vox Humana*. When he went to hear it in order to convince himself of the truth of the marvellous recitals they had made respecting it, the stop played in its accustomed manner. The new abbot was struck for an instant, and with difficulty escaped the snare in his turn; happily, he remained sufficiently master of himself to go out of the chapel. The monks thought their superior had gone mad when they saw him run off. The abbot was too experienced not to recognize the work of the devil in this extraordinary instrument. His first care was to command the chapel of the monastery to be closed until further orders, then he wrote to his bishop and demanded instructions on the manner in which he ought to conduct this important affair.

The secret of the correspondence on this subject between the Abbot of Weingarten and the Bishop was not so well kept as not to transpire beyond themselves; at last it reached the ears of Müller, who already repented of what he had done; although he had entered into no direct engagement with the

devil, the idea of having borrowed assistance from the evil genius tormented his conscience: besides, since that moment his affairs had ceased to prosper, and in every reverse of fortune he could not help foreseeing a punishment from heaven; he resolved to confess his fault to the bishop, and to submit to any punishment which might absolve him. The organ builder's relation relieved the bishop from a great embarrassment; the apparent disinterestedness of the devil which Johann Müller could not comprehend, was explained by the advantage which might accrue to the infernal regions by the damnation of a whole religious brotherhood; it was decided that after having publicly owned his crime, he should go to the church of the monastery, and after some ceremonies, at which the bishop should preside at the head of all the clergy, destroy his own work.

On the appointed day, the organ builder, barefooted, with a wax light in one hand and a hammer in the other, was conducted to the Abbey of Weingarten: when the bishop had recited the prayers usual on occasions of exorcism, and sprinkled the instrument with holy water, Müller received orders to proceed to the destruction of his guilty work. All the cursed stops were torn from their places and broken with blows from his hammer. The bishop desired that in addition to this, the metal of all the stops should be made into one mass and buried in the earth, and on Müller devolved this operation, as no one else would undertake such a task. At the moment when the metal, which had been placed in a large vessel, was beginning to melt, a groan was heard—then a little blue flame arose, to the great surprise of all present. Johann Müller had the presence of mind to open a window, and the flame disappeared. The bishop decided that the flame was a soul which the demon had given up to the organ builder, under the form of a bar of metal, which he had unconsciously shut up in the *Vox Humana*. The soul restored to liberty hastened to fly towards heaven, which proved that the devil had taken possession of it by fraudulent means. These ceremonies being completed, perfect order was re-established in the Abbey of Weingarten. The monks, repenting of their errors, increased their orations, fasts, and castigations, to atone for them, and lived in a more holy manner than any other community. Some years after, they wanted to repair the organ, and substituted a new stop for that which had been destroyed, but they found the day after it had been placed there it became unfit for use. Several other attempts were made, but always accompanied with similar ill success: and they were obliged to renounce the project; and it was generally acknowledged that this event was effected by the devil.

THE BOEHM-ITES—THE NON-BOEHM-ITES.

To the Editor of "The Musical World."

SIR—If those quarrelous flautists, and others, the flute makers and re-tail-ers, will dispute about old things being called *new*, or, contrariwise, *new* things being but old inventions, let them, and they can amuse themselves with such like absurdities; but, for Heaven's sake, do not continue to inflict on your subscribers a series of such useless letters in the pages of your journal, and about what? A Boehm Flute! With how much valuable matter could you not have filled the columns of "THE WORLD," that have been so long thrown away, or, perhaps speaking more correctly, invaded, by this Boehm correspondence!

See, Mr. Editor, we have an essay from the pen of Mr. Clinton, but not content, he tortures "THE MUSICAL WORLD" readers with a very heavy epistle, to which Mr. Prowse vouchsafes a reply, remarkable for being extremely *Pro-se*; and then again Mr. Clinton comes down with a *Clinton-er*. Thus ends the dispute *P. versus C.*; but where meddlers dwell is there any peace? "Old Howling Stick"—what a champion!—steps forward to make his bow, and

makes his exit; but that portentous "Omega" must needs draw him from his retirement, and again "Old Howling Stick." "Every thing begets his like," says one proverb, and another, that "one fool makes many." Even so, one scribbler induces a dozen more or less able; and Mr Pask, because he must play a part, runs into the arena of discussion to exhibit his ableness in "Much ado about Nothing" and, be it said, he is as successful as his predecessors.

So much for the "Boehms,"—so much for the Non-Boehms." Mr. Editor, give each an opiate that they may rest from their disputes, and be at peace.

I am your obedient servant, E. N. F.

Dec. 11, 3843.

[We hope the Boehmites will profit by this truly humorous epistle.—Ed. M. W.]

THE BOEHM FLUTE.

To the Editor of *The Musical World*.

FRIEND WORLD.—It grieveth my spirit, to behold so much of thy valuable hebdomadal publication, taken up by *puffs*, *breezes*, and *squalls*, relative to a piece of perforated wood, called by the profane, a Flute, yea, a *Boehm* flute. I will give thee a piece of advice—nay, gratuitously will I give it unto thee, in a couple of lines, *videlicet*—

If its puffers have any more to say for it,

I recommend thee to make them all *pay* for it.

Thine, OBADIAH.

Aspen Cottage, 18th of the 12th Month, 1843.

P.S. My spouse Rebecca, begs thy acceptance of a piece of plum-pudding, of her own amalgamating.

[The donation is received with infinite relish.—Ed. M. W.]

PROVINCIAL.

BRIGHTON, DEC. 9TH.

A SERIES of four organ and vocal performances has been given at their residence, by Mr. and Mrs. Bond, under the immediate patronage of the Right Hon. the Earl and Countess of Chichester. The two first concerts (evening and morning,) included a selection from "The Messiah," and several other pieces. Mr. B.'s performance on the organ, of "The trumpet shall sound," and a pedal Fugue by S. Bach, and Mr. B.'s execution of "I know that my Redeemer liveth," and "Angels ever bright and fair," were much and deservedly admired; nor should the organ solo and chorus, "Luther's Hymn" be forgotten.

The two last performances were still more attractive. The first part of the programme consisted of a selection from the "Creation," including, among others, the superb air and chorus, "The Marvellous Works," the recitative and air (organ), "Rolling in foaming billows," the air, "With verdure clad," and the chorus, "Achieved is the glorious work," in which, as also, in "The arm of the Lord," and "For unto us a child is born," the chorus did great credit to themselves and their instructor. The second part introduced us to an air and chorus from Donizetti's "Miserere," a solo on the organ from Beethoven's "Mount of Olives," Mozart's "Agnus Dei," and "Let the bright Seraphim." We trust that these entertainments will be resumed, and continue to meet the success to which they are entitled.

EDINBURGH, DEC. 9TH.

MR. WILSON'S SCOTTISH ENTERTAINMENTS.—This celebrated vocalist and actor gave one of his Scottish Entertainments last night, in the Waterloo Rooms, which attracted a crowded audience. He has been long celebrated for the rich and powerful expression, dramatic as well as musical, which he gives to the Scottish songs, from which he brings out those lively traits of humour, as well as of pathos, which happily illustrate the national character.

We never heard his powers exerted with better effect, and the applause of his numerous audience was loud and enthusiastic. He was encored in the humorous song of "O, Whistle and I'll come to ye, my lad," and in "Last May a braw wooer," both of which he gave with exquisite character and humour. The ballad of "Bonnie Jean" was in a different strain, and was given with genuine pathos and simplicity, as was also "Wilt thou be my dearie." In the other songs he evinced equal spirit and character. His recitation of Tam o'Shanter was masterly, and elicited the warmest marks of admiration. On the whole, the entertainment was a most successful exhibition of Mr. Wilson's powers; which we have no doubt will be displayed to equal advantage in to-day's performance in the Hopetoun Rooms.

P.S. More than 200 went away without getting admission—(by letter received this morning)—13th Dec.

BATH HARMONIC SOCIETY.

There has not been a concert of this society more calculated to advance its interests or the estimation it is held in by the lovers of harmony, than the one on Friday evening last. The selection and the performances throughout were worthy Mr. Millar's well merited reputation and taste, we never remember more general approbation or more enthusiastic applause. A manuscript duet, sent expressly for this concert to Mr. Millar, by Sir H. R. Bishop, most admirably sung by Mr. Millar and Mr. B. Taylor, is a composition in every sense worthy the distinguished author, and though aware no remarks of ours could influence the public in their judgment of this talented composer, we cannot but join in the general approbation expressed by all present at this concert. evinced by every piece of his being encored. "O now Bezeastian is merry," is a pleasing market chorus; the solo was very effectively sung by Mr. E. English. Mr. Temple and Mr. E. English sang a duet, "The Army and Navy," by T. Cooke, with much effect and spirit, and were complimented by a general burst of applause and *encore*, but a consideration of their previous exertions induced the members to reserve the pleasure of hearing it for a future occasion. A new glee (MS.) by Mr. Millar, was cleverly sung and greeted with "bravos." Another very pleasing glee and solo from "Alladdin," by Sir H. R. Bishop, in which Misses Patton, Maycock, Moore, Mrs. Dolby, Master Blake, and Mr. Millar, sang most effectively; a unanimous *encore* followed. The concert concluded with T. Cooke's ever famed "Fill me boy," cleverly led by Mr. Lansdown. The room was crowded. Mr. Millar was congratulated and thanked by the members for the gratification they had received.

DUBLIN.

ANCIENT CONCERTS.—The above society gave on last Thursday evening a concert at their rooms, the late Gas Works, in Great Brunswick Street, when they performed Mendelssohn's Hymn of Praise, with full orchestra accompaniment, conducted by Mr. Joseph Robinson; and Mr. William Henry White, of the Chapel Royal, presided at the organ. The chorus, which by the bye, reflects great credit on the conductor and band, did their duty in a most effective manner. The solo performers, except in the case of Messrs J. and F. Robinson, were, we are sorry to say, most inefficient, more especially the soprano and contra-alto singer. The committee do not their duty, when such performances are passed over without a rebuke on those who have the appointment of them; and if they wish the society to prosper, they must change their system, more especially when there is plenty of talent in the market ready and willing to do the business in a different style altogether. The members and their friends were anything but pleased with the performances of the solos assigned as above.

CORK.

IRISH MUSIC AND IRELAND.—Mr. William Forde, the clever arranger of Flute Music, intends giving a series of lectures on the above subject, commencing in Cork on Friday the 22nd inst. He will illustrate it by a number of Irish melodies, and give specimens of the popular music of various European and Asiatic nations. He will trace the history of Irish music, its probable origin, and its state at different periods. From Mr. Forde's well-known knowledge of ancient Irish music, we are confident he will handle the subject as it deserves.

WILSON'S SCOTTISH ENTERTAINMENTS IN GLASGOW.

We have had opportunities of hearing our old favourite, Wilson, twice during the present week, and have been delighted more than ever with his entertainments—our relish for Scottish airs and Scottish songs has been heightened, and our sense of the obligation due to Mr. Wilson, as at once their illustrator and singer, has been greatly strengthened. Our anticipation that the mere announcement of an entertainment by that gentleman would bring out crowds of admiring listeners, has been proudly realised. On the evenings of Monday and Tuesday the Assembly Rooms were filled with brilliant audiences, who seemed to derive from all that passed the most intense delight. On the first mentioned occasion we had a repetition of some of the songs sung by Mr. Wilson on his former visits to our city; but, instead of feeling anything like satiety, they came upon us, from the lips of the accomplished songster, with all the freshness of novelty. His anecdotes of poor Tannahill were characteristic and affecting, and he sang with admirable simplicity and sweetness two of the unfortunate poet's finest lays—"Gloomy Winter's noo Awa," and "Jessie, the flower o' Dumblane"—particularly the latter, which the audience loudly encored. We ought to mention that much information was given by Mr. Wilson, both as to the origia and composition of the various pieces, and that, in the course of the evening, he recited, with excellent effect, the poem of Tam o'Shanter—the pointed humour of which elicited frequent bursts of laughter. Mr. Wilson gives another entertainment on Friday evening; but may we trust that this will not be the last this season in Glasgow.—*Glasgow Argus*, Dec. 13, 1843.

REVIEW.

"The Cold Water Cure," Comic Song—

WILLIAM BALL, Duff & Hodgson.

ONE of the most amusing effusions of a composer and singer of no small pretensions in the comic line. A worthy rival of some of the best comic songs of the day.

MISCELLANEOUS.

OLE BULL is at New York, fiddling himself and auditors into absolute convulsions.

MR. RANSFORD.—We understand from very good authority that this popular vocalist is about to fall in with the prevailing fashion of the day and intends giving a vocal entertainment soon after Christmas on the history and character of "The Gipseys." Mr. Stephen Glover has been busily employed for some time past in composing several of the songs for the occasion. If Mr. Ransford be as happy in the new songs as he has been in his popular song of "The Gipsy King," he will have no fear of success.

CITY OF LONDON LITERARY INSTITUTION.—One of a series of concerts was given to the members of this institution on Friday evening, which went off well. Miss Spence, Miss Fanny Cause, and Mr. Patey lent their valuable assistance.

GREENWICH.—Mr. Hudson gave his annual concert, at the lecture-room, on Monday evening. The vocalists engaged were Misses Sabilla Novello, Lanza, Clara Seyton, and Hudson—Messrs. Field, Edney, and Parry. The instrumentalists were, Miss Hudson and Miss Nixon (piano forte), Mr. Willy (violin), and Mr. Moore (flute). Signor Lanza conducted. Miss Eliza Birch was to have attended, but, we regret to say, was prevented by indisposition.

PARIS.—At the *Italiens*, Donizetti's *Maria de Rohan* is in vogue—a new opera by Persiani was produced on Monday—Kreutzer's "*Night in Grenada*," and an opera by Ricci are in rehearsal—so that things look down here. At the "*Academie*"—Donizetti's *Don Sebastien*—after which *Don Sebastien*—to conclude with *Don Sebastien*;—so that we are heartily sick of *Don Sebastien*, which the knowing brothers Escudier are puffing so immoderately in their stupid *France Musicale*. Carlotta Grisi is making the same havoc with the Parisian *etudiens* which she lately made with the London *bourgeois*. Mr. Cohan, the pianist, is here, and has been received by Mr. Zimmerman, professor, at the *Conservatoire*, with open arms as a worthy confrère. It would appear, from the flattering reception of this gentleman, that, he (like his noble compatriot and brother in art, Lord Westmoreland) is better understood abroad than at home—*raison de plus* why he should stay there.

GREENWICH AND BLACKHEATH AMATEUR MUSICAL SOCIETY.—A concert was given by this society, with a full band under Mr. Dando, and several eminent vocalists, including Misses Sara Flower, Ward and Mr. Leffler—besides a capital horn solo by the unrivalled Jarrett, (his own composition) on Friday night, at the Railway Station Rooms. The attendance was numerous, and highly respectable, and every thing went off with eclat.

SIR GEORGE SMART will conduct the performance of sacred music at Manchester on Tuesday next. Among those engaged are the Misses Williams, Manvers, and H. Phillips, Blagrove, and Lindley. Miss Birch has sung at three concerts at Leipzig, each time gaining golden opinions from one of the most musical audiences in Europe, with whom she has become a prodigious favourite by her modest unassuming demeanour, blended with her eminent vocal abilities.

LIMEHOUSE PHILANTHROPIC SOCIETY.—The Annual Concert of this Society came off with great success, on Thursday evening, at the Eastern Institution, Commercial Road.—Vocalists, Misses Sara Flower, Ward, and Madame Caradori Allan, Messrs. Leffler, Hamilton, Braham, Hobbs, and Lee. Instrumentalists, Messrs. Harper, (trumpet, a singularly original display), Lazarus, (clarinet), and Carte, (Boehm Flute). A capital band, including Jarrett and other eminent artists, performed four grand overtures, under the able leading of Mr. Dando.

MADAME DULCKEN's third Soirée Musicale occurred last evening. The following admirable programme was given:—

FIRST PART.

Quintet (G minor), two Violins, two Violas, and Violoncello, Messrs. Willy, Goffrie, J. D. Loder, Ella, and Lucas, MOZART; German Song, "Oh! that my woes were distant," Miss Steele, MOLIQUE; Sonata (in C), for the Pianoforte, Madame Dulcken, WEBER; Aria, "Holy, Holy," Miss Maria B. Hawes, HANDEL; Trio (in E flat), Pianoforte, Violin, and Violoncello, Madame Dulcken, Messrs. Willy, and Lucas, BEETHOVEN.

SECOND PART.

Aria, "Dolce Idol mio," Mr. James Bennett, (Cosi fan tutte), MOZART; Quatuor, Violin, Viola, and Violoncello, Madame Dulcken, Messrs. Willy, Ella, and Lucas, KUHLMAN; Ballad, "One sent in anger away," Miss Maria B. Hawes, (the words by the Hon. Grantley F. Berkeley), M. B. HAWES; Song, "Reiseleid," (MS.) Miss Rainforth, (first time of performance), MENDELSSOHN; Andante and Rondo Capriccioso, Pianoforte, Madame Dulcken, MENDELSSOHN.

Conductor, Mr. Benedict.

Thus ended a series of musical entertainments, in the selections for which the accomplished *beneficiaire* has evinced a taste and judgment of the most refined order. The rooms were crowded with a brilliant and intelligent company; and the performances afforded universal satisfaction. In justice to Mr. Willy, the leader, and no less so to Messrs. Goffrie, Ella, Loder and Lucas, his talented coadjutors, we cannot refrain from saying that we never heard chamber music executed to more consummate perfection than at these soirées of Madame Dulcken.

CROSBY HALL LITERARY AND SCIENTIFIC INSTITUTION.—The second concert, under the direction of Mr. Sterndale Bennett, took place last night. The following excellent programme was presented:

FIRST PART.

Quartet (introducing "God save the Emperor")—two Violins, Tenor, and Violoncello. Messrs. DANDO, WATSON, HILL, and W. L. PHILLIPS, *Haydn*; Song, "Rage, thou angry Storm," Mr. FERRARI, *Benedict*; Scena, "Softly sighs," Miss DOLBY (*Der Freischütz*), *Weber*; Quartet, "Over the dark blue waters," *Weber*; Aria, "The Mermaid's Song," Miss LINCOLN (*Oberon*), *Weber*; Rondo, Pianoforte, Mr. W. STERNDALE BENNETT, (with Quintett accompaniment), *Mendelssohn*; Song, "Oh, ruddier than the Cherry," Mr. MACHIN (*Acis*), *Handel*; Air, "Love in her eyes," Mr. Allen

(*Acis*), *Handel*; Trio, "The Flocks shall leave the Mountains," Miss LINCOLN, Mr. ALLEN, and Mr. MACHIN, *Handel*; Madrigal, "When first I heard thy voice," *Foré*.

SECOND PART.

Quintett, two Violins, Tenor, Violoncello, and Double Bass, Messrs. DANDO, WATSON, HILL, PHILLIPS, and SEVERN, *Ondine*; Duet, "We are two merry Gipsies," Miss LINCOLN and Miss DOLBY, *Macfarren*; Air, "When the orb of day reposes," Mr. Cox (*Euclythe*), *Weber*; Song, "Fancy's Dream," Miss DOLBY, *Mendelssohn*; Ballad, Mr. ALLEN, *Allen*; Duet, "Dearest, let thy footsteps follow," Miss LINCOLN and Mr. FERRARI (*Faust*), *Spohr*; Solo, Flute, Mr. RICHARDSON, *Richardson*; Ballad, "I would I were a fairy," Miss DOLBY, *Nielson*; Song, "The Stormy Petrel," Mr. MACHIN, *Neukomm*; Madrigal, "Down in a flow'ry vale," *Festa*.

Leader, Mr. Dando. Accompanyist at the Pianoforte, Mr. J. W. Davison.

The quartet and quintet were admirably performed, and Mendelssohn's animated and characteristic rondo, one of his earliest and freshest works, was a great treat.—Mr. Bennett was in his best mood, and played with equal energy and judgment—he was loudly applauded. The vocal music was in capital hands, but the lateness of the hour at which we write prevents us from going into detail. We must limit ourselves to a mention of the most striking features—viz.—Weber's superb *scena*, which was delivered by Miss Dolby in a style fully worthy of the great master. Miss Dolby never shines more than in the enunciation of recitatives requiring great variety of expression and emphatic declamation. In Mendelssohn's song she was perfectly at home, and in Nielson's ballad, was greatly applauded. Mr. Allen and Mr. Machin both highly distinguished themselves in the charming compositions from the *Acis*—and Mr. Cox, in Weber's air, displayed a sensible style and excellent taste. Mr. Ferrari gave Benedict's song with great spirit. Miss Lincoln sang the "Mermaid's ditty," from *Oberon*, with the utmost grace, and in the delicious duet of Macfarren, "We are two merry Gipsies," efficiently aided her more experienced companion, Miss Dolby, in winning the rapturous encore which it received. Altogether this concert did infinite credit to the taste of Mr. Sterndale Bennett, its director, and conferred honour on the appreciation of the Crosby Hall audience, who listened to it with such undisturbed attention.

WOOLWICH.—Mr. M'Kenzie, master of the Artillery band, gave a concert at the town-hall, which was well attended. Instrumentalists, Miss Chipp (piano forte), Mr. E. Chipp (violin), Mr. H. Lawson (cornet), and Mr. W. Collins (clarinet). Vocalists, Mrs. Aveling Smith, Miss Dolby, Mr. A. Giubilei, and Mr. J. Parry. Leader of the band, Mr. M'Kenzie.

WILSON'S SCOTTISH ENTERTAINMENTS.—In Edinburgh, the crowds which attended Mr. Wilson's entertainments at the Waterloo and at the Hopetoun Rooms last week were so great, that he has secured the Music Hall for Friday and Saturday of this week. It will be seen on referring to our advertising columns, that Mr. Wilson commences his London season on the first night of the new year, 1844.

THE EARL OF WESTMORELAND (late Lord Burgher) has been creating a lively furore among his friends and relations at Berlin by his grand musical entertainments, at which only are to be heard the works of his Lordship. His Lordship, in some of the German papers, gives an animated account of the performance of divers instrumental symphonies, which his Lordship in forms us that his Lordship composed at Florence twenty years ago. This may account for the striking resemblance to the overtures of various modern Italian operas, of which we have forgotten the names. The illustrious composer of *Il Torneo* has no idea of returning to England at present. He assures us that his works are much better understood in Berlin than in London. We, therefore, applaud his Lordship's resolution to remain there, and trust that he will not speedily change his mind.

OXFORD.—A grand musical festival will take place here in June during the commemoration. Sir Henry Bishop has, very judiciously, been appointed conductor.

LISZT having drained the Rhine comparatively dry, has since visited Stuttgart, where his arrival has been signalled by a general fête. His concerts have created the utmost enthusiasm. The Majesty of Prussia has more than once shaken him by the hand and called him "Brother," to which Liszt, the obstreperous piano-smasher, answered nothing.

M. JANIN, the *directeur titulaire* of the Italian Opera in Paris, committed suicide in company with his wife, in consequence, it is said, of pecuniary losses (!). The method adopted was suffocation by charcoal.

LOLA MONTEZ, the notorious Spanish *dansuese*, who, it may be remembered, formerly communicated with this Journal, has been playing strange pranks at Warsaw. Being received at the theatre with unequivocal marks of disapprobation, she retorted by sundry indelicate and unladylike gesticulations. The next day, being requested to quit Warsaw without delay, she replied by saluting the officer of the peace with a sound box on the ear, which he returned with interest—unpolite functionary that he was! She has since been forcibly ejected from the country.

SOCIETY OF BRITISH MUSICIANS.—The sixth meeting for music and conversation

took place on Friday evening to a densely crowded audience. The following programme was presented:—

Quartet, No. 4, in E flat, two Violins, Tenor, and Violoncello, Messrs. Willy, H. Wheatley, C. E. Stephens, and Lavenue, E. J. LODER; Song, "Oh! speed, my bark," Mr. Joseph A. Barnett, JOHN BARNETT; Sonata, No. 6 (Op. 30), in A major, Pianoforte and Violin, Messrs. R. Barnett and Willy, BEETHOVEN; Song, "Sleep, heart of mine," Miss Marshall, HENRY SMART; Quartet, No. 1 (Op. 65), in D, two Violins, Tenor, and Violoncello, Messrs. Loder, H. Wheatley, Willy, and Lavenue, HAYDN; Song (MS.), "The dreams of the past," Mr. Ferrari (first time of performance), F. B. JEWSON; Sestet, No. 2, in E minor (MS), Pianoforte, two Violins, Tenor, Violoncello, and Double Bass, Messrs. Griesbach, Loder, H. Wheatley, Willy, Lavenue, and Giles, J. HENRY GRIESBACH.

Director for the Evening, Mr. G. A. Macfarren.

Mr. Loder's clever quartet was admirably performed and well received—it is one of the best compositions that has ever proceeded from the pen of a British composer. Mr. Joseph Barnett sang with great discrimination. The Beethoven sonata, in the hands of Messrs. Willy and Robert Barnett, was a masterly performance, and received with enthusiasm. Henry Smart's canzonet, "Sleep," (from the *British Vocal Album*), one of the most delicious gems ever conceived by any composer, foreign or native, was rendered in such exquisite style by Miss Marshall as to enforce a rapturous and well deserved encore. Haydn's quartet, one of his most trivial, was, nevertheless, executed to admiration. Mr. Ferrari did all that could be wished with Mr. Jewson's very graceful and melodious ballad, and Mr. Griesbach's ingenious sestet pleased unanimously. These concerts are, from their brevity and excellence, great treats to all lovers of music, and we are delighted to find that the committee have announced six more (a second series) for Jan. 11 and 25, Feb. 8 and 22, March 7 and 21—1844. All success to them!

THE MESSIAH was presented on Friday evening to the most crowded assembly of the season, by the members of the Sacred Harmonic Society. It will be repeated to-morrow.

MR. TEMPLETON'S musical entertainment, entitled "Mary Queen of Scots, and the Music of her time," came off on Monday evening, before a brilliant and crowded audience, with the most entire and gratifying success. Mr. Templeton sang to perfection, and was ably assisted by Mr. Blewitt on the pianoforte.

CHELTEMHAM.—Our Philharmonic Society gave its first concert on the 14th inst. in the Literary Institution, which was not so well attended as we could have wished. The principal singers were Mr. and Mrs. Albon Croft, and Mr. W. Evans. The over-

tures to "Der Freischütz" and "Zauberflöte" were well played; the first was loudly encored; a symphony of Mozart's was executed in a highly efficient manner. Mr. G. W. Morgan performed one of Moscheles' concertos on the pianoforte, in a very brilliant style. Two concerts of sacred music will be given at the Assembly Rooms, on Saturday the 23rd. Principal singers, Miss Davies, Messrs. Rickhard, Evans, and H. Phillips, with an orchestra of 80 vocal and instrumental performers.

MR. MILLAR OF BATH.—The following short extract from a letter received from our esteemed correspondent, reflects the highest honor on his feeling as an artist; which we trust, will excuse us with him and our readers, for inserting it in our columns.

"With regard to Sir H. Bishop, I do think, as *Englishmen*, we ought to be proud of him as a composer, and, if you Sir, think a subscription to be given to him, for what he has resigned in Edinburgh—viz: £300 a year—would be at all successful? I beg you will place my name down for a guinea, or more if required."

Happily our accomplished countryman is in no want of such assistance, and we trust he never may be. Not the less honour, however, to Mr. Millar.

To Correspondents.

MR. ROHLFFS.—Received, with thanks. Messrs. TAYLOR and BROWN shall be attended to; many thanks for their polite note. **T. HUDSON.**—We much regret that previous engagements rendered it impossible for ourselves or any of our reporters to attend his concert; now, that we are on the subject, we may as well say that unless suburban concerts are advertised in our pages we cannot positively undertake to incur the expense and loss of time necessary in attending them—we may or may not, as circumstances arise, they must be satisfied to take their chance. **MR. SECOND.**—Should we hear of anything our correspondent shall receive due information.

LIST OF NEW PUBLICATIONS.

Pianoforte.

Sonates Dramatiques, No. 1, Don Juan, by A. F. Cranz Ewer and Co.
Favourite Melodies, Arranged by Antoine Diabelli:—
No. 1. To Chloe—Mozart Ditto.
2. Where—Schubert Ditto.
3. Near a Stream—Proch Ditto.
4. Trout—Schubert Ditto.
5. Wanderer—Ditto Ditto.
6. The Tear—Ditto Ditto.

ADVERTISEMENTS.

On Saturday next, price 2d., stamped 3d., No. 91,
OF THE

Dramatic and Musical Review,
Which will contain a detailed Review of Balfe's "Bohemian Girl"—Mr. John Barnett's testimony in favour of "The Dramatic and Musical Review," and his strictures on the conduct of Mr. Flowers—Reviews—Theatres—Concerts—Miscellaneous—and all the News of the Week.

Published by J. OSWYN, at the Dramatic and Musical Review Office, 34 Catherine Street, Strand.

"A more ably-conducted, liberal, and unbiased Periodical, it has rarely been our satisfaction to notice; the articles are well written, and evidently emanate from a gentleman well conversant with all musical matters. This Review has our warmest commendation, and best wishes for its success.—*Metropolitan Mag.*"

TO PERSONS IN THE BRITISH EMPIRE WHO SPEAK OR
WOULD ACQUIRE THE FRENCH LANGUAGE.

Le Courrier de L'Europe,

BOHAIN'S FRENCH NEWSPAPER,

Forming at once a Weekly Journal and permanent work, which for four years has met with the greatest success, publishes every Saturday a complete digest of all the papers printed in France, whether Political, Literary, Scientific, Artistic, or Judicial. To an Englishman, *Le Courrier de L'Europe* offers the only medium by which any degree of perfection can be attained in the French language, since by a Newspaper alone can he become acquainted with the phrases of the day, the actual diction, or the idiomatical caprices as they arise. Those who read *Le Courrier de L'Europe* on the Saturday become as well acquainted with what occurs in France, as if they were domiciliated in Paris itself. Its Editor, M. VICTOR BOHAIN, was Editor of the celebrated *Figaro*, under the Restoration, and on the Revolution of 1830, was appointed Prefet of the Department *La Charente*. Every number contains the substance of an 8vo volume, and is well printed on fine paper.

Subscription, *paid in advance*, £1. 6s. per annum; 13s. for six months; or 6s. 6d. per quarter; separate numbers, 6d. each, stamped for post, and circulating free in all the Colonies of the British Empire. It will be forwarded, on receipt of a Post-Office order, by the Publisher, 10, Wellington-street, Strand; Mr. Joseph Thomas, 1, Finch-lane, Cornhill; M. W. Seguin, 45, Duke-street, St. James'-square, or any Bookseller or News Agent in the United Kingdom. Published every Saturday, at 2 o'clock, P.M.

Le Courrier de L'Europe, as may be ascertained by the Stamp Returns, having an extensive circulation, and among the highest classes almost exclusively will be found a most advantageous medium for advertisements, which are received at the Office in Wellington-street, and by Mr. Thomas, 1, Finch-lane.

Wilson's Scottish Entertainments,

Music Hall, Store Street, Bedford Square.

Mr. WILSON begs to announce that on Monday Evening, the 1st of January, 1844, at Eight o'clock, he will give his FIRST ENTERTAINMENT for the Season, the programme of which will contain many favourite Songs of Scotland, several of which he has not had the honour of introducing in the course of the season. Mr. Wilson will give the following new Entertainments:—"Mary Queen of Scots;" "The Jameses of Scotland;" "The Wallace and the Bruce;" and "Haver wi' Jamie Hogg." Mr. Land will, as formerly, preside at the piano-forte. Mr. Wilson considers it necessary to state that his Entertainment on the History of Mary, Queen of Scots, was prepared in the early part of last season, but from several unavoidable causes was postponed till the present season.

Wilson's Edition of the Songs of Scotland.

Dedicated by permission to Her Majesty the Queen. Books I. II. III. IV. and V. are now published. There will be Six Books in all. Price, to Subscribers, 7s. 6d. each Book; to Non-subscribers, 10s. 6d. A List of Subscribers will be printed with Book VI., and it is respectfully requested that names not already sent may be forwarded to Mr. WILSON 15, ALFRED PLACE, BEDFORD SQUARE, LONDON.

The songs are also Published Separately, at 1s. each and may be had at the Music Shops.

Mr. WILSON finds it necessary to state, that though his name is put on many Publications of Scotch Songs, it is done without his authority, and he has no connection with any other edition than the one bearing the above title, the arrangements of which are expressly by him in his Entertainments on Scottish Song, and the poetry and melodies of which he has selected from the most authentic sources. Mr. WILSON'S signature is on each book, and on the Songs sold separately.

ST. JAMES' THEATRE,

CHRISTMAS EVE,

MR. BRAHAM

HAS THE HONOUR TO ANNOUNCE A

GRAND SACRED CONCERT

On Saturday next, December 23, 1843, assisted by the whole of the band and chorus of the Meloponic Society. Besides the favourite airs from Handel's works, performed by the Misses Cubitt, Ward, Lockey, Lee, Messrs. Braham, C. Braham, Hamilton Braham, and others. The following from Neukomm's "David," first time in London:—Air, "My Flocks, my Friends," Mr. C. Braham; and "The Challenge Duet," David, Mr. Braham; Goliath, Mr. Hamilton Braham. Stalls, 6s.; boxes, 4s.; pit, 2s. 6d.; gallery stalls, 2s.; gallery, 1s. 6d.; to be had at the Theatre; private boxes, admitting six, £3. 2s., £1. 11s. 6d., at Mitchell's, Sams', and of Mr. Braham, 5, Gloucester-road, Hyde Park-gardens.

Assembly Rooms, Kennington.

MR. A. MITCHELL'S

Grand Evening Dress Concert,

Wednesday, Jan. 10, 1844.

Vocalists—Miss Rainforth, Miss A. Lyons, Miss Dolby, Mr. Manvers, Mr. S. Nelson, Mr. Machin. Miss A. Lyons will sing Pacini's air with variations, "Sommo Cielo," Violin Obligato, Mr. A. Mitchell. Instrumental Solo Performers—Grand Piano-forte, Miss Davies; Violin, Mr. Thirlwall, who will perform a Solo MS. air, with brilliant variations, "Ye Banks and Braes," A. Mitchell; Solo Clarinet, Mr. Lazarus. A part of Beethoven's Grand Septett, for Violin, Viola, Violoncello, Double Bass, Clarinet, Horn, and Bassoon, will be performed by Messrs. A. Mitchell, H. Hill, H. J. Banister, C. Severn, Lazarus, C. Harper, C. Keating.

The following Overtures will be performed—Oberon, Siege of Corinth, Der Freischutz, and a new Overture (MS.) in D major.

Leader—MR. MITCHELL.

Tickets, 5s.; Reserved Seats, 7s., to commence at 8 o'clock precisely, to be had of Mr. Mitchell, 30, Carter-street, Walworth; and Mr. Nelson, 61, Greek-street, Soho-square.

TO THE CLERGY OF THE CHURCH OF ENGLAND.

TALIS' LAND.—This day is published, in one vol. 8vo cloth boards and gilt edges, 6s., **TALIS' ORDER OF THE DAILY SERVICE**, edited by John Bishop, of Cheltenham, and dedicated (by permission) to the Lord Bishop of Gloucester and Bristol.

Also, **TALIS' SERVICES**, consisting of *Te Deum, Benedictus, Kyrie Eleison, Nicene Creed, Sanctus, Gloria in Excelsis, Magnificat, and Nunc Dimittis*. Treble, Alto, Tenor and Bass, 2s. each; Organ Accompaniment, 3s. Also, by John Bishop, *The Creation and Messiah*, price only 15s. each.

London: R. Cocks and Co., 20, Princes-street, Hanover Square; and of all Booksellers.

La Guirlande de L'Esperance,

Quadrilles, just published, arranged for the pianoforte, composed and (with permission) most respectfully dedicated to the Right Hon. the Countess of Dartmouth, by S. Grosvenor, pupil of Moscheles and Adams, price 2s. 6d. Printed for the Author by Messrs. Cocks and Co., 20, Princes-street, Hanover-square.

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Mr. CARD begs to inform his friends and pupils that he has removed his Manufactory for the above Instrument from 98, Quadrant, to

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* * * The great popularity of this work induces the proprietor to offer it at the reduced price of 16s., until the 1st day of Jan. next, in order to facilitate its introduction into Church Choirs; it will therefore be sent, carriage free, to any part of England, on receipt of that amount by Post-Office order, addressed to Mr. Taylor, Bookseller, Bradford, Yorkshire.

On and after the 1st. of Jan., the work will be charged as usual.

To Professors of Music.

A 6j and a 6-octave PIANO-FORTE, and a small FINGER ORGAN, all different makers. They have been taken to square accounts, and are offered so as to be worth the attention of professional gentlemen. On show at No. 40, Tavistock-street, Covent-garden. Dec. 18. 1843.

Handel's Oratorio, the Messiah,

Arranged for the organ or piano-forte (with vocal score) By Dr. J. Clarke, in boards price 12s. or in 12 numbers 1s. each. Revised and corrected) with a splendid engraving from the celebrated picture of "St. Cecilia" by Raffaele. Recommendation—We the undersigned, having examined the arrangement of the works of Handel, by Dr. John Clarke, of Cambridge, give it as our opinion that it is very ably done, and we feel great pleasure in recommending the work to the patronage of the British Public. Henry R. Bishop, John Braham, William Parsons. Music Clementi, T. Adams. Mozart's accompaniments, and separate chorus parts. Principal Violino Primo, Violino Secondo, Viola, Violoncello Basso 10s. 6d. each; Ripieno ditto ditto 6s. each; Flauti 6s.; Oboi 7s.; Clarinetti, 6s. 6d.; Fagotti 9s. 6d.; Corni 4s.; Clarini 3s.; Trombones 3s.; Tympani 1s.; Treble, Alto, Tenor, Bass, 5s. each. London, Published by J. Surman, 19j Exeter Hall, Strand. Where may be obtained, an extensive catalogue of anthems, and music in single parts, for the use of festivals, Choral Societies, and singing classes.

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